

The American Record Guide

VOLUME 22, NO. 6 • 35 CENTS PER COPY • FEBRUARY, 1956



IN THIS ISSUE:

**• Fritz Reiner Plays
Mozart Symphonies**

**• Glenn Gould Makes
His Record Debut**

• Homage to Brahms



David Oistrakh
A Russian Visitor Records

RECORD REVIEWERS: James Lyons
C. E. Luten • Philip L. Miller • James
Morwood • Anson W. Pughham
Leif H. Reed • Robert Reid • Max
Rosenberg • William S. Scheraga

Mozart by Reiner

...the sound "floats in air"

MOZART: *Symphonies No. 36 in C, K. 425 ("Linz"), No. 39 in E flat, K. 543, No. 40 in G minor, K. 550, No. 41 in C, K. 551 ("Jupiter");* Chicago Symphony Orchestra conducted by Fritz Reiner. RCA Victor set LM-6035, 2 discs, \$7.96.

▲IT WAS the expert engineering, as much as Reiner's fine musicianship, that delighted me no end for several days after this set was received. For here, the Mozartean orchestra almost floats in air and the performances are as clean and clear in their linear details as one could ask, since the degree of reverberation employed in the recording is exactly right. Contrast the recent Walter issues and many others existent LPs, and you will immediately perceive why the music floats as it should and does not sound earthbound on the low end. As in most of Toscanini's recent Beethoven and Mozart symphony recordings, the volatility of the sound never permits the music to become weighty. In my estimation, pre-echo chambers destroy the true character of the Mozartean orchestra.

Reiner's classical perceptions are eminently correct in his renditions of these Mozart's symphonies, albeit sometimes more coolly contrived than warmly emotional. But there is a forward progress in his performances, a true appreciation of the architectural proportions of these works, and an elucidation of their forms. He shows as much sympathy and understanding of the "Linz" as Walter, whose "old-fashioned" eloquence often tends to interrupt the flow of the music, which Reiner never does. Excepting the last movement, where Reiner tends to favor an almost precipitous pace, this is the best "Linz" on LP. Reiner's *E flat* is especially delightful to my ears with its beautifully detailed slow introduction to the opening movement and its suggestion of a Viennese Lilt in the first subject of the *Allegro*. He affirms the strength of the slow movement if not its tragic implications.

Reiner's *G minor* has always been admired. The compassion in the opening movement is implied, if not as searchingly as Beecham who favors a slower tempo, but Reiner succeeds in making this movement as dramatically exciting as anyone, including Toscanini. His performance of the minuet affirms its tragic implications, which Toscanini among modern conductors first brought to our attention. Except for the opening movement, Reiner's "Jupiter" is excellent, one of the best on records. His first movement, in my estimation, is too unyielding in its correct observance of tempo, it lacks the repose and ease that Toscanini realizes. For all its forward drive, prescribed by its

Allgero vivace marking, the shifting characteristics of the thematic material should summon more contrast. Elsewhere, Reiner's absorption with the music remains so satisfying that it invites no momentary comparisons.

A word for the splendidly disciplined playing of the Chicago Symphony is in order. It conveys the reverence of orchestral players for the conductor, which is hardly a new story. As a contribution to the Mozart Bicentenary, this set is praiseworthy, not alone for its musical values, but for its knowingly reproductive ones.

—P.H.R.

Other Mozart Releases

MOZART: *Concerti No. 20 in D minor, K. 466 and No. 25 in C, K. 503;* Walter Gieseking (piano) with the Philharmonia Orchestra conducted by Hans Rosbaud. Angel 35215, \$4.98 or \$3.48.

▲DURING the past two seasons, one has noticed in Gieseking's concert appearances his tendency to reduce the dynamic scale of his playing. He is now apparently unable to play the big 19th-century romantic literature—at least those passages that demand both speed and power. Now this reduction of dynamics is not so injurious to a Mozart piano concerto, but there are times when one wants a bit more tone—most particularly in the dramatic passages in the first and last movements of *K. 466*. Beyond this reservation, there is little new to say about Gieseking's tonal magic and impeccable taste. He is one of the few pianists before the public today who knows what the Mozart piano concertos are about and how to present them in faithful and becoming fashion. Releases such as this one so handsomely presented from the intellectual, tonal and visual points of view are ever welcome. —C.J.L.

MOZART: *Mass in C minor, K. 427;* Teresa Stich-Randall (soprano), Hildgard Roessl-Majdan (mezzo-soprano), Waldemar Kmentt (tenor), Walter Raninger (baritone), Vienna Chamber Choir and Vienna Symphony Orchestra, conducted by Rudolf Moralt. Epic LC 6009, 2 discs, \$11.96.

▲MUCH has been written on the enigma of the *C minor Mass*: why was it never finished? Why does it contain choruses of almost Bachian grandeur and solos that would not be out of place in the opera house? Around the turn of the present century two Germans, Alois Schmitt and Ernst Lewicki, undertook to complete the liturgy by adapting movements from other works of Mozart, and their edition had some currency. When the previous recording was issued by the Haydn Society, conductor von Zallinger stayed strictly with the sections that are pure Mozart, leaving blanks where the composer defaulted. The present production is a complete Mass, but instead of following

Schmitt and Lewicki, Moralt has taken the score as prepared by Paumgartner, with movements borrowed more consistently from the *Mass, K. 262 (240a)*. The extensive program notes do not defend this procedure, but rather say, in effect, here it is, you can take it or leave it. In any case, the performance is a definite advance over the Haydn Society set, for obviously it has been more thoroughly prepared; chorus and orchestra perform with greater precision. The balance of the forces is considerably better, the reproduction cleaner. The opening *Kyrie* is faster and has a greater sense of urgency, which sets off quite magnificently the entry of Stich-Randall's cool, controlled voice at the *Christe*. It is as though the thought of the Savior brought balm to the troubled spirit. The *Laudamus* calls on Roessl-Majdan for some bravura singing that lies in the upper part of her voice. Consequently her tones are not as rich as customary, and she takes a few shortcuts in her passage work. The *Domine Deus* is a remarkable achievement, with these two singers' voices crossing between their high and low tones. Stich-Randall does not quite achieve perfection in the famous *Et incarnatus est*, for the skip to the high C just misses, and rhythmically she could be more poised. I do not like the *accelerando* in the cadenza. Kmentt's singing is heavy and lacking in grace, Raninger's is adequate. But on the whole this is an acceptable performance, far better than its predecessor. —P.L.M.

MOZART: *Thamos, King Of Egypt (K. 345)*—Incidental Music to von Gebler's play; Bernhard Paumgartner conducting Soloists, the Vienna Symphony Orchestra, and Vienna Chamber Choir. Epic LC 3158, \$3.98.

▲MOZART originally wrote this incidental music for a heroic drama by Tobias Philipp Freiherr von Gebler (1726-1786) in the autumn of 1773. The composer rewrote and added to his score for performances of *Thamos, Koenig von Aegypten*, that took place in Salzburg during 1779.

Despite the fact that Mozart is said to have had a high opinion of the music to *Thamos*, it gives an impression of unevenness, and some is distinctly not grade-A Mozart. However, the sixth section with its choral majesty set in the Sun Temple, as priests and Sun-maidens invoke the deity that rides the skies, is an impressive stretch of music, reinforced by occasional solo passages.

The incidental music includes both choral and purely instrumental numbers. The *Solemn Final Chorus* (section 7) is also an imposing moment in a score which foreshadows and is said to have furnished inspiration for the later and far greater *Magic Flute*.

Herr Paumgartner and his forces do a fine job here, well served by Epic's recording engineers. —M. de S.

OPERA SPOTLIGHT

MOZART: *Le Nozze di Figaro*; Alfred Poell (Count Almaviva), Cesare Siepi (Figaro), Fernando Corena (Doctor Bartolo), Hugbo Meyer-Welling (Don Curzio), Murray Dickie (Don Basilio), Harald Poregthoef (Antonio), Lisa Della Casa (Countess Almaviva), Hilde Gueden (Susanna), Suzanne Danco (Cherubino), Hilde Roessl-Majdan (Marcellina), Anny Felbermayer (Barbarina), Vienna Philharmonic Orchestra, Vienna State Opera Chorus conducted by Erich Kleiber. London set XLLA-35, 4 discs with vocal score, \$19.92.

MOZART: *Le Nozze di Figaro*; Franco Calabrese (Count Almaviva), Sesto Bruscantini (Figaro), Ian Wallace (Don Bartolo), Daniel McCoshan (Don Curzio), Hugues Cuenod (Don Basilio), Gwyn Griffiths (Antonio), Sena Jurinac (Countess Almaviva), Graziella Sciutti (Susanna), Risè Stevens (Cherubino), Monica Sinclair (Marcellina), Jeannette Sinclair (Barbarina), Glyndebourne Festival Chorus and Orchestra conducted by Vittorio Gui. RCA Victor set LM-6401, 4 discs, \$15.92.

▲ HERE are two praiseworthy performances of *Le Nozze di Figaro*—London's complete with recitatives and the usually omitted arias of Marcellina and Don Basilio, and RCA Victor's with some slight deletions in recitatives but without Marcellina's air. Parenthetically, the long neglect of these arias seems unjustified to me, but in the case of Marcellina's "Il capro e la capretta," it would not be possible in the opera house to permit the Susanna of the evening to step out of character to lend her more gracious vocalism to it as happens in the London set. And, I doubt that many Basilio's would be the equal of Hugues Cuenod in his wily artfulness, if given the chance to sing "In quegli anni." Certainly Murray Dickie in the London set is not.

As bicentenary homages, the sponsors of these sets have at long last paid proper tribute to Mozart's inimitably delightful opera. Of previous issues, only the Cetra with its all-Italian cast, included recitatives thus retrieving the proceeding from being a set of unconnected "numbers," a fact which made it a favorite of mine. This, despite the fact that the Columbia set, directed by von Karajan, and the old Glyndebourne set, directed by the late Fritz Busch, possessed overall better casts. Like these last named sets, the present ones have international casts, but let it be said most of the foreign-born singers contrive to give convincing performances in an adopted language.

Singers may occupy the stage and act the drama, but in Mozart's operas the orchestra can and should be a major participant in the event, though it should

not steal the show. The late Fritz Busch was as successful as any on this score, but of the others only Erich Kleiber with his warm-hearted Viennese characteristics lends an enchantment to the orchestral sequence that remains in mind after the last bar of the music is heard. Kleiber's artistry is closest to the heart of Mozart, in my estimation. His tempos are never rushed like von Karajan's, nor leisurely paced as Gui's. His flow of music is smooth with infinitely subtle melodic detailing. For all his Italianate fluency, Gui tends to spread a little and he does not succeed in making his orchestra as living an entirety as Kleiber. Perhaps some of the fault lies in the fact that the Glyndebourne orchestra is a smaller one, less rich in string quality and too gaunt in sound to convey subtleties. Its bass deficiency and the lack of room resonance in the reproduction do not help matters. No doubt the orchestral forces employed



SUZANNE DANCO
"...artistically surpasses"

are in keeping with Mozart's time, but how more richly the Mozartean orchestration manifests itself from the fuller body of the Vienna Philharmonic, so splendidly recorded by London's engineers. Granting the premise that a larger orchestra may be employed than Mozart might have known, nevertheless the composer could not have failed to appreciate its greater tonal beauty. On the strength of this, the London set takes precedence over the RCA Victor one, in my estimation.

In the title role of both casts we have fine artists who are praiseworthy. Both are bassos, whereas Mozart wrote the role of Figaro with a baritone in mind. This results in tonal heaviness on the high end and neither Bruscantini nor Siepi can conceal their unhappiness in such matters. Of the two singers, Bruscantini is closer to the true Mozartean style but Siepi with his richer and more sensuous voice and his deft characterization gives the more satisfying performance. As Susanna, we

have the light and gracious Italian soprano, Graziella Sciutti, who sings charmingly, and the talented Viennese soprano, Hilde Gueden, who is a more distinctive and winning artist. Gueden with her stronger acting abilities recreates a more vivid personality. Neither possess the poetic attributes, however, of their predecessors Seefried and Mildmay. Of the two Countesses, Sena Jurinac is the more distinguished for her greater depth of feeling, but Lisa Della Casa is a lovely artist with consistent vocal beauty. Of the two Counts, the Italian Franco Calabrese is more at home in the language and more patrician in style, but Alfred Poell is often more dramatically convincing. Of the two Cherubinos, artistically Suzanne Danco surpasses Risè Stevens. While Danco's Cherubino is lacking in warmth, her singing is smoother and more subtle and stylistically she is elegant where Stevens is unpolished and a bit pretentious. The other roles are equally well handled, notably the Basilio of Cuenod and the Bartolo of Corena. —P.H.R.

STRAUSS, Joh.: *Die Fledermaus*; Elisabeth Schwarzkopf (Rosalinde), Nicolai Gedda (Eisenstein), Helmut Krebs (Alfred), Rita Streich (Adele), Karl Doench (Frank), Erich Kunz (Dr. Falke), Rudolf Christ (Orlofsky), Erich Majkut (Dr. Blind), Franz Bogheim (Frosch), Luise Martini (Ida), Philharmonia Orchestra and Chorus conducted by Herbert von Karajan. Angel set 3539, 2 discs, \$11.96 (with libretto), or \$6.96.

▲ TO HEAR *Die Fledermaus* at its best is to hear it in the original language. The Metropolitan performance, sponsored by Columbia, is a far cry from a true Viennese operetta. The Victor set is a better case for opera in English, but is confined to highlights. The London set has been the criterion for *Fledermaus* on records. It is a wholly delightful and winningly sung performance, but without the spoken dialogue. Mr. Miller, in his recent book *Vocal Music*, cites the London set as "one of the great modern recordings, a well nigh perfect cast attuned to the style of the music and entertaining in the spirit of comedy with rare good humor and sense of theater."

The Angel set supplies enough of the spoken dialogue for a listener—knowing German—to follow the story without referring to a libretto, but omits that magical interpolation of the waltz, *Voices of Spring*, in the party scene. What one misses in this set is the charm of style in Clemens Krauss' orchestral playing with its true Viennese lilt and rubato. Karajan, for all his musical competence, supplies none of this, but leaves it to his singers. As for the latter, they are well qualified for their respective roles, notably Elisabeth

Schwarzkopf, who sings Rosalinde's music enchantingly, with more tonal nuance than Gueden does. Streich is equally as fine as Lipp in Adele's music. I like Julius Patzak, as Eisenstein, better than Gedda. The latter doesn't make as much of his part in the ensemble *Brüderlein und Schwesterlein*. Otherwise, the men are equally commendable. One change in voice is made in this set—the role of Prince Orlofsky usually assigned to a mezzo-soprano, is sung by a tenor, which makes for better illusion in recording.

Reproductively, the Angel set is finer than the London one, but despite the age of the latter it sustains a mellowness in musical as well as sonic values that endears it to my ears. Be that as it may, whichever set the listener decides to buy—he won't go wrong. —P.H.R.

The men singers are in the great tradition. Franz is a superb Wotan with a tonal opulence that none I know today possess. Memorable is the adjective for his Farewell scene. There is no doubt that he and Suthaus are inspired by the conductor. The tenor may well be the best Siegmund singing today. His fine musicianship and his expressive, dark-hued and vibrant voice are characteristics all too rarely evident these days. Frick is equally impressive as Hunding—really singing instead of barking his lines as so many Hunding's do. The Valkyries are better than any that I have heard in recent years—well above average. No Furtwaengler or Wagner enthusiast will wish to pass up this set. —P.H.R.

THE RECORD DEBUT

of GLENN GOULD

A Keyboard Genius

▼
BACH: *Goldberg Variations*; Glenn Gould (piano). Columbia ML-5060, \$3.98.

▲IT will be interesting to see how long it takes the majority of the press and the public to realize that in Glenn Gould we have not just a promising pianist but an artist who has arrived. Masterful as this young man in his early twenties is, there will doubtless be the usual time lag between the attitude "he can't be that good" and the one which goes something like this: "well, maybe he is; every one is beginning to say so." This lag will, of course, be frustrating to the artist who must surely realize that he is doubtless the outstanding young pianist to appear

Peter Hugh Reed, Editor and Publisher
James Lyons, Associate Editor
Paul Girard, Advertising & Circulation
J. J. Spector, Art Editor

Contributors

C. J. Luten Phillip L. Miller
Anson W. Peckham
James Norwood Robert Reid
Max de Schauensee
Harold C. Schonberg

THE AMERICAN RECORD GUIDE, formerly "The American Music Lover," is published at Pelham, N. Y. Editorial Office: 115 Reed Ave., Business Office: Room 16, Post Office Building.

●The American Record Guide, published on or before the 10th of the dated month, sells at 35c a copy. Annual subscription in the U.S.A. and Canada is \$3.50. All foreign countries, \$4.00.

●The contents of this periodical are protected by copyright and may not be reprinted without permission in writing. No responsibility is assumed for unsolicited contributions.

●Change of Address requires a month's notice. No responsibility for copies not received due to removal without notice. Correspondence should be accompanied by return postage.

●Re-entered as 2nd class matter July 1, 1953 at the Post Office at New Rochelle, N.Y. under the act of March 3, 1879. Additional re-entry at Post Office, Easton, Pa., June 1950. (Copyright 1956 by Peter Hugh Reed.)

in this country since the late William Kapell.

Gould seems to have everything necessary to perform the classical piano repertory. In this, his debut recording he demonstrates his enormous technical and musical talents to a fare-thee-well. What is more, he has taste and temperament. Moreover, he has courage; any young man would have to be brave to launch a phonographic career with Bach's monumental *Goldberg Variations*—music that one expects an artist to take a lifetime to play with Gould's poise and understanding. To single out variations unusually well presented is rather futile, for the overall impression Gould leaves is so mature and capable as to be a bit baffling. Hats off, gentlemen; make way for an artist who has few peers even at this early point in his life. —C.J.L.

Homage To Brahms

by the Budapest Quartet

▼
BRAHMS: *Strings Quartets in C minor, Op. 51, No. 1, in A minor, Op. 51, No. 2, in B flat, Op. 67; HAYDN: Quartet in E flat, Op. 33, No. 2 "The Joke";* Budapest String Quartet. Columbia set SL-225, 2 discs, \$7.96.

▲THESE performances of Brahms' three string quartets bespeak careful preparation, long familiarity and an understanding of the composer's intentions. There is vitality in the playing, nuanced expression and a breadth of musical interest. The approach to Brahms is, in my estimation, exactly right, a true evaluation of the composer's distillation of romanticism and classicism. The warmth of feeling in the *C minor* is not eschewed at the expense of its strength and passion. Here, at long last, is a performance of this work with which I would like to live. The more austere *A minor* with its romantic beauty is played with much feeling and nuanced delicacy. In the *B flat Quartet*, the ensemble attest Brahms' "jolly, out-for-a-holiday spirit". No other performance of this work has challenged the older version by the Busch Quartet to date and, if this one does not efface memories of the earlier one, it does challenge it because of its smoother sounding ensemble and its finer reproduction in which the four instrumental lines are easier followed. Of course, the Budapest Quartet gives us a fine performance of the Haydn encore, but why—one feels impelled to ask—didn't they prepare a Brahms' quintet (the *Op. 88*) to keep their homage to Brahms complete? The reproduction of the ensemble is exceptionally fine with just the right amount of reverberation for the music. —P.H.R.

WAGNER: *Die Walküre* (Complete); Martha Moedl (Bruennhilde), Ludwig Suthaus (Siegmund), Leonie Rysanek (Sieglinde), Ferdinand Franz (Wotan), Gottlob Frick (Hunding) Margarete Klose (Fricka), others, Vienna Philharmonic Orchestra conducted by Wilhelm Furtwaengler. Victor set LHMV-900, 5 discs, \$19.90.

▲THE CONDUCTOR and the orchestra are the stars of the performance. I cannot recall when I have heard Wagner's *Walküre* orchestra sound as it does from these recordings—so alternately manifest with beauty and excitement. The reproduction, so richly realistic, so vital and so lifelike makes Furtwaengler's presence as much a living one as any of the singers. From the storm music at the beginning to the Fire Music at the end, it is Furtwaengler and the orchestra that come to grip with our imagination. His inspired direction in the Love Duet in Act I, in the Siegmund-Sieglinde duet and in the finale of Act II, and in the opening and closing sections of Act III are memorable moments which will never lose their power with repeated performances. This performance, probably the summation of Furtwaengler's work with Wagner's music, will remain a testimonial to his greatness as a Wagnerian interpreter.

The women singers are unfortunately not in the same class as the men singers. Moedl is uneven, and never in her best form. Her *Hoyotoho* is stilted, forced and labored, and later in the duet with Siegmund she is wavery in tone. What redeems her performance is her vocal acting. In the third act, she is better, but she tires toward the end. Rysanek's voice seems too weighty for Sieglinde, and her tendency to press her high tones results in spreading and the emission of sounds that have little resemblance to the text. She is at her best in the second act. Klose is a splendid Fricka, majestic and rightfully imperious, though time has robbed her of some tonal luster.

Perlemuter Plays Ravel

RAVEL: *Complete Solo Piano Works; Concerto in G and Concerto for the Left Hand*; Vlado Perlemuter (piano) with the Concerts Colonne Orchestra conducted by Jascha Horenstein. Vox set (3 discs) DL-153, \$17.85.

▲THIS presentation is a limited edition with visual appeal and no little musical nourishment. Perlemuter is a capable pianist with an unusual affinity for the works of Ravel. The pianist knew the composer, studied with him; all this tells in the playing. Perlemuter, though he may not have an exceptional technique, has enough equipment (just as Ravel did) to make music out of such a thorny number as *Scarbo*; and that is more than many players with more technique manage to do. His playing has a seeming simplicity, a directness, and an impersonal warmth that is often affecting and most particularly so in such a work as *Le Tombeau de Couperin* and in the *Sonatine*. He does not have the rather icy glitter of Casadesu, neither does he display the tonal sorcery of Gieseking (whose own complete Ravel may be expected presently). But he does give satisfaction.

In the concertos, this opinion is divided. The *G major* should surely have more sparkle and less sobriety. But, just as surely, the *Left Hand* has not before been so effective on LP. Careful recording of the beginning of this concerto (with its contrabassoon solo) is an example of the engineering skills that were available for the entire project and that have been well used in most cases. —C.J.L.

Griffes' Piano Music

GRIFFES: *Roman Sketches, Op. 7; Three Tone Pictures, Op. 5; Fantasy Pieces, Op. 6*; Lenore Engdahl (piano). MGM E-3225, \$3.98.

▲GRIFFES was a gifted composer who might have been become a major one had he lived to expand upon the ideas of expression and architecture he revealed in his late *Piano Sonata*. He is also an American and one of our first composers whose work can be studied without embarrassment. These are just random thoughts to explain why such a disc as the present, well recorded one is welcome. It is welcome, too, for further contact with the keen, poised playing of Miss Engdahl. I cannot recommend your playing this disc straight through, for all the pieces are in Griffes' own misty, mystical style. But if you will try the *White Peacock* today, *Clouds* tomorrow, and so forth, the record is capable of giving pleasure. —C.J.L.

Notes and Reviews

THERE IS IN SOULS a sympathy with sounds, and as the mind is pitched the ear is pleased with melting airs or martial, brisk or grave; some chord in unison with what we hear is touched within us, and the heart replies.

—William Cowper

ORCHESTRA

BARTOK: *Divertimento for Strings*; **MUELLER:** *Sinfonia for Strings and Flute, Op. 53*; the Zurich Chamber Ensemble conducted by Edmond De Stoutz or De Stautz (given both ways). London LL-1183, \$3.98.

▲THE recording career of Bartók's superb *Divertimento* has been embarrassingly (for a reviewer) successful. Fully four versions now are available, all of them satisfactory or more and all of them interestingly coupled—the latter excepting Serly's, which occupies a disc by itself and still manages to be the most desirable by a slender margin. Myself, I will settle for the Fricsay, which is the most sensibly mated (*Two Portraits*) if not by any means the most luxurious in sound. The latest addition is in fact the sonic exemplar of the lot, and musically it is beyond reproach if you do not mind your Bartók straight, without the tang that a Hungarian conductor can add without altering the distinctive flavor of the piece. The work by Paul Mueller is as crystalline as the Swiss snows that gave it birth, and just about as cold but always crisp, which tends to take the edge off the chill. Its language is early Hindemith, which is to say harmonically conservative to a point of austerity, and eschewing emotion for craftsmanship, of which there is plenty. *Caveat emptor*.

—J.L.

BEETHOVEN: *Violin Concerto, Op. 61*; Mischa Elman (violin) and the London Philharmonic Orchestra conducted by Georg Solti. London LL-1257, \$3.98.

▲LEST you be tempted to pass this by on the reasonable grounds of past performance, be apprised that Elman indulges in a minimum of his familiar histrionics, that there is a real soberness (relatively) in his approach, and that for sheer fiddling his Beethoven continues to be right up there with the most exciting of them. I hasten to add that excitement is not the *sine qua non* of this score; indeed, it has always seemed to me the least emotional of all the standard concertos. Perhaps that is why I didn't take offense,

this once, at Elman's everlasting tendency to play like Gigli sings. The cadenzas are the soloist's own. Solti collaborates to the hilt. Engineers likewise. —J.L.

BEETHOVEN: *Symphony No. 5 in C minor, Op. 67*; Philharmonia Orchestra conducted by Herbert von Karajan; *Fidelio* — *Abscheulicher* (Leonore's Aria); Elisabeth Schwarzkopf (soprano) with same orchestra. Angel 35231, \$4.98 and \$3.48.

▲THIS issue of von Karajan's *Fifth Symphony* is welcome, since he gives one of the best performances on LP. An older version, in the catalogue, made with the Vienna Philharmonic Orchestra, was a transfer from 78 rpm. Karajan's interpretation is powerful and dramatically effective, affirming the tyrannical characteristics of the score without overstressing them. Elisabeth Schwarzkopf's singing of Leonore's aria from Beethoven's only opera is stylistically admirable, but this gifted soprano does not convince us that she is completely suited to the role of Leonore. She presses her fine voice unduly at times, and her overstressed anger at the beginning results in too much vibrato which is not entirely missing in the lyrical sections. She was more successful in the aria, *Ah, Perfido!*, which was issued in conjunction with the conductor's performance of the *Fourth Symphony*. Undoubtedly, many who heard von Karajan's perform the *Fifth Symphony* in his recent concerts in this country will want this fine recording. —P.H.R.

COPLAND: *Piano Concerto, 1926* ("Jazz Concerto"); **BLOCH:** *Four Episodes for Chamber Orchestra*; respectively Leo Smit (piano) with the Radio Rome Symphony Orchestra conducted by Aaron Copland and the Radio Zurich Symphony Orchestra conducted by Thomas Scherman. Concert Hall Society CHS-1238, \$4.98.

▲FOR those who might be interested, it should be known that the same performance of the Copland work is newly available in yet another coupling (Musical Masterpiece Society MMS-105) with the

Violin Concerto of Barber. This disc will attract those many who own the MGM version of the Bloch, which is currently paired with Britten's fascinating little *Sinfonietta, Op. 1* on a 10-inch (and which also, to complicate matters further, soon will be re-issued as part of a 12-inch miscellany). As to the recording at hand, attention focuses on the Copland, the Bloch and its performance being of secondary importance and competence, respectively. It would be foolhardy to claim that this concerto is of repertory rank but we are nevertheless indebted to the Concert Hall Society for getting it out of the "Limited Edition" limbo in which it has reposed, along with several other works as yet unrecorded elsewhere, for some three years. The reproductive quality, under the circumstances, is not of the highest, but it is certainly adequate. The music is far from the folkish Copland of more recent date. It is all brash, clash, and angular—there are no curves in jazz, and this score makes no attempt to do more with its material than the stylization of its idiom would permit. That the idiom itself is limited in scope, Copland readily admits. But he "felt I had done all I could" with it and three decades later nobody has done more excepting possibly Leonard Bernstein in his *Age of Anxiety*. Americana collectors will need no urging to acquire this release, made the more valuable by the composer's participation. Others should investigate also. —J.L.

•
COWELL: *Symphony No. 10; Fiddler's Jig*; **SCHOENBERG:** *Begleitmusik*; the Vienna Orchestral Society conducted by F. Charles Adler. Unicorn UNLA-1008, \$3.98.

▲IF you should be wondering why an *echt* Central European ensemble was chosen to give the recorded première of a major American work, please note that the Cowell *Tenth* was commissioned by the Wiener Symphoniker, the composer's native land being as remiss as ever it has been in the care and feeding of culture. Cowell's music always is good, honest music. His serenade-like *Tenth* is a mostly lyrical piece in six movements, written in 1953. The second theme of the opening movement is from the Gregorian liturgy; fully four movements draw on the much earlier *Hymn and Fuguing Tune* sequence. The whole, this notwithstanding, is something entirely new, for Cowell is not one to repeat himself in turning to an old subject; he always has a great deal to say that he has not said before and he is constantly revitalizing his expressive method to do so. The *Fiddler's Jig* of 1952 is Cowell's unpretentious homage to his Celtic antecedents.

Another story altogether is Schoenberg's "Accompaniment to a Film Scene", which dates from 1930. I was astonished to read in the annotations by the composer Hugo Weisgall, who should have known

better, that this "is one of Schoenberg's least known scores, undiscussed and unpublicized." The facts are that Balanchine's *Opus 34* has been in the repertory of the New York City Ballet for two years now, and that from the first performance forward its music—the same Schoenberg work—has elicited an inordinately strong response, not to say fascination, from the balletic press, which is notorious for its habitually disregarding the pit. In terms of the twelve-tone syntax, *Begleitmusik* has never seemed to me inaccessible, although it is hardly suitable for "background" innocuousness, which is what the dance world persists in asking of its sister art. Now that it has reached LP, the work can be better appreciated for its strictly musical value, which is considerable. In sum, however incongruous the couplings, this is an issue of extraordinary interest. Quite adequate performances. Excellent sound. —J.L.

18th CENTURY CHILDREN'S MUSIC:

Cassatio in G (Leopold Mozart), *March and Trio for Toy Instruments and Orchestra* (Johann Wilhelm Gabrielski), *Symphony in D for Orchestra and Children's Instruments* (Leopold Hoffman); Vienna Orchestral Society conducted by F. Charles Adler. Unicorn LP UNLP-1016, \$3.98.

▲THE NOTES on this interesting release tell the story of the discovery of a manuscript of a *Cassatio* by Leopold Mozart which turns out to be the original version of the work that has been known for over a century as the *Toy Symphony* of Haydn. The *Cassatio* is in seven movements, the third, fourth and seventh of which were transposed to C major to make up the "Haydn" score. The notes go into some detail about how the work came to be associated with Haydn's name. It is quite a fascinating story in musicology. The unfamiliar movements are as charming as those that have been known as Haydn's through the years. The toy instruments add a piquant flavor to the graceful, elegant and humorous music.

The other selections are by minor composers, but they show an interesting sidelight on an unfamiliar area of 18th century music.

The Vienna Orchestral Society under the direction of F. Charles Adler gives sprightly, witty performances that have been cleanly recorded. —R.R.

•
GRIEG: *Suite in Olden Style*—"From Holberg's Time", *Op. 40*; *Two Elegiac Melodies, Op. 34*; *Two Melodies after Original Songs, Op. 53*; *Two Norwegian Melodies, Op. 63*; *Two Lyric Pieces, Op. 68, Nos. 4, 5*; the Arthur Winograd String Orchestra. MGM E-3221, \$3.98.

▲THE *Holberg* suite has been several times recorded, the *Elegiac Melodies* at least once since Koussevitzky's shimmering shellac single. The "Cradle Song" from

Op. 68 is played by Rubinstein on LM-1872. As far as I can determine, the rest of this program is new to LP. All credit to MGM for bringing in such a rich crop from what one would have assumed to be fallow, worked-out ground. Grieg was a master of the melodic miniature and every last one of these unfamiliar pieces is a small treasure. Perhaps some will find a whole concertful of them rather too much for a single sitting. I thought that I would. Instead, the disc was a thoroughgoing delight. Winograd has whipped his ensemble into superb shape. Its tone is not yet sweetly supple, but too much laying on of sentimentality would have done Grieg a disservice anyhow. The sound is glistening. —J.L.

•
JANACEK: *Lach Dances; Czech Philharmonic Orchestra, conducted by Karel Ancerl*; **SLAVICKY:** *Three Moravian Dance Fantasies*; Brno Radio Symphony Orchestra, conducted by Bretislav Bakala. Supraphon LPV-201, \$5.75.

▲YET MORE Janacek and welcome too. These six dances are derived from folk patterns of the composer's native region. They date from 1888/89 and are regarded by his fellow-countrymen as his first really masterful orchestral works. The dances are quite as delightful in their way as Dvorak's *Slavonic Dances* are. They are developed by "constantly accentuated popular features such as alternating rhythmic beats, episodes dependent on popular choreography and popular expression," yet they are original. No. 4, the "Ancient Dance" is quite haunting and "Saws", the final dance, is an expressive perpetual motion movement. The *Moravian Dances* of Klement Slavicky (born 1910) are a bit too artful for their material, too dressed up in modern orchestral techniques. The lovely slow dance (No. 2) is the most sustaining in interest. The performances are deftly handled by conductors Ancerl and Bakala, and the recording is realistic if not the equivalent of our top-drawer releases. —P.H.R.

•
LALO: *Namouna—Ballet Suites* (Complete); the London Philharmonic Orchestra conducted by Jean Martinon. London LL-1268, \$3.98.

▲THE ancient Urania disc that is the sole competitor now may be gracefully retired. This is French music to the *nth* degree and one might argue that the Britons fall just short of capturing its Gallic essence. Still, the conductor knows the way it should go and he elicits all but the very last measure of style, which is enough to retain a special, fragile, near-masterpiece status for the scores. It remains now for the broader public to acquaint itself with them, for it has failed to do so thus far and the sponsors of this splendid recording are to be commended, therefore, for a certain courage. It would be a real challenge to one of those sky's-the-limit

to Charles Munch, Conductor of the Boston Symphony...
to Arthur Fiedler, Conductor of the Boston Pops...



BATON DESIGNED BY VAN CLEEF & ARPELS

A BATON WORTHY OF A TRULY MAGNIFICENT ORCHESTRA!

**RCA Victor salutes the
brilliant Boston Symphony
on its 75th Anniversary
with five great
Diamond Jubilee Albums!**

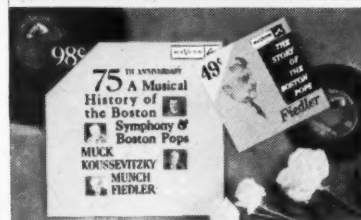
Here you see Frank Folsom, President of RCA, presenting a diamond-studded baton to conductors Charles Munch and Arthur Fiedler in honor of the Boston Symphony's 75th Anniversary. And you, too, can share in this musical celebration with the latest and greatest

RCA Victor "Boston" albums, especially recorded for this diamond jubilee anniversary. Hear them today at your favorite RCA Victor Record store!



All new! All in RCA Victor glorious "New Orthophonic" High Fidelity Sound! And only \$3.98 for each 12" Long Play record . . . only \$1.49 for each 45 EP record. Here are thrilling classics, performed by Charles Munch conducting the Boston Symphony Orchestra . . . superb

music in a lighter vein by Arthur Fiedler and the Boston Pops. Visit your nearest record dealer and enjoy these outstanding RCA Victor recordings of the magnificent "Boston" . . . an orchestra so versatile that it can change its whole personality with the flourish of a baton!



Only 98¢ — worth \$3.98. 12" Long Play Historical Highlights of the Boston Symphony & Boston Pops. Only 49¢ — worth \$1.49. 45 EP Story of the Boston Pops; with excerpts from Arthur Fiedler's sparkling repertoire. Collector's items. *Nationally advertised prices*

Paris impresarios to take on a production of *Namouna*; the ballet was a costly failure in 1882 and no one ever has tried to reconstruct it as far as I can ascertain. But the scenario, all about a slave girl who gets a rich husband, is full of wonderful opportunities for choreographer, stage director *et al*, and surely it could be a success in the right hands. The music might then be restored to its original context, which it should be. As it is, the suites that Lalo himself contrived are sheer delight—nowhere very edifying but quite engaging. As an added attraction, this recording is one of London's finest engineering jobs of late. —J.L.

LARSSON: *Concerto for Violin and Orchestra, Op. 42*; **BLOMDAHL:** *Pastoral Suite for String Orchestra*; **FERNSTROEM:** *Concertino for Flute, Women's Chorus and Chamber Orchestra, Op. 54*; André Gertler (violin, in Larsson), Erik Holmstedt (flute, in Fernstroem), Chorus and Stockholm Radio Orchestra conducted by Sten Frykberg. London International LP TW-91091, \$4.98.

▲**LARS-ERIK LARSSON** (b. 1908), one of Sweden's most popular composers, writes in a romantic, lyrical style, although his early scores show the influence of Alban Berg, with whom he studied for a while. The present *Violin Concerto* was composed in 1952 and dedicated to the Belgian Violinist, André Gertler, who helped the composer with questions of violin technique and also supplied the cadenza. It is a rhapsodic work, written in a forceful though eclectic style. The soloist gives an effective rendition of the difficult violin part. Although a good deal of Larsson's music has been recorded in Sweden, besides this work only the popular *Pastoral Suite* (London LS-714) has been made available in this country.

Karl-Birger Blomdahl (b. 1916) belongs to the more radical group of Swedish composers who follow in the steps of Rosenberg, the father of contemporary Swedish music. His works show influences of Hindemith, Schoenberg, Stravinsky and Bartók. The *Pastoral Suite*, written in 1948, shows clearly the influence of the latter, although the results are quite different.

John Fernstroem was born in China in 1897, the son of a Swedish missionary. He studied in Malmo, Copenhagen and Berlin, writing a large number of symphonies, concertos, chamber works as well as two operas. The melodic *Concertino* for flute, women's chorus and chamber orchestra shows oriental influences.

All the works, realistically recorded, are performed with enthusiasm and vigor by the Stockholm Radio Orchestra.

—R.R.

LISZT: *Concerto No. 1 in E flat; Concerto No. 2 in A*; Wilhelm Kempff

(piano) with the London Symphony Orchestra conducted by Anatole Fischouliari. London LP LL-1072, \$3.98.

▲**ALTHOUGH** there have been several versions of these concertos available, none has been completely satisfactory. The conducting has usually been at fault, and the pianists seldom follow Liszt's markings as closely as they could. These latest versions come about as close as possible to the ideal performances for this listener. Kempff has the bravura style and technique, and in addition has the tonal elegance and polish so necessary to make these works sound like the showpieces they can be. He has excellent support from the conductor and the recording engineers. The triangle in the *E flat Concerto* sounds like a triangle and not an anvil, as happens in a few of the available performances. The balance between the piano and orchestra is close to perfection and the sound is completely satisfactory. —R.R.

•
MENDELSSOHN: *Symphony No. 2 (Lobgesang)*; **COWELL:** *Hymn and Fuguing Tune, No. 2, No. 5; Ballad*; Vienna Orchestral Society; Ilona Steingruber, (soprano), Friedl Hofstetter (soprano), Rudolf Kreuzberger (tenor), and Vienna State Opera Chorus, conducted by F. Charles Adler. Unicorn UNLP 1011, 1012, 2 discs, \$7.96.

▲**THE LABELING** here is confusing. Mendelssohn's second symphony is in reality two connected works, the first purely orchestral, the second a cantata for soloists, chorus and orchestra. At least two movements of the latter are well known to church-goers as *I waited for the Lord* and *The sorrows of death*. Mendelssohn's harmonization and elaboration of the powerful chorale *Nun danket alle Gott* may also be traced to this score. One might think, before actually playing the two discs, that *Symphony No. 2* and *Lobgesang* are different versions of the same music. Presumably it is expected that orchestrally-minded listeners will want only the first part of the work, while it is quite conceivable that others will be interested only in the cantata. The symphonic movements are deeply Mendelssohnian, pleasant and well-made, but they need, I suspect, a Toscanini to lift them far above the commonplace. The *Lobgesang* section is more interesting; the familiar parts have not lost their savor. I wish more careful preparation had been put into the performance, however, for chorus and orchestra are too often ragged, and some of the tempi are on the languid side (the duet, *I waited for the Lord* could have more spark). Steingruber does not sound as well as we know she can, and though Kreuzberger starts with a good show of authority, some of the higher notes catch him off guard. The break between sides comes at the worst possible place, at the climax of his solo, between the question, "Watchman, will the night soon pass?"

and the soprano answer, "The night is departing."

Cowell's pieces are highly attractive, especially the second *Hymn*, and they are better played than the Mendelssohn. The writing for strings is very effective, though the recording is perhaps a bit too brilliant.

—P.L.M.

•
RAVEL: *Rapsodie Espagnole*; **CHABRIER:** *Espana Rapsodie*; **IBERT:** *Escales*; Paul Paray conducting the Detroit Symphony Orchestra. Mercury MG-50056, \$3.98.

▲**PARAY'S** *Rapsodie Espagnole* is atmospherically evocative in a recording that has extraordinary clarity and beauty of sound. In all of these thrice-familiar works on records, Paray's genius is illuminated by the engineering technique of Mercury. The listener is as one with the conductor in his close proximity to the orchestra, an unusual as well as adventuresome experience for the layman. While there are other fine performances of all three compositions, none surpass and few equal the interpretative genius of this conductor. Highly recommended.

—P.H.R.

•
SCHMIDT: *Symphony No. 4 in C*; the Vienna Symphony Orchestra conducted by Rudolf Moralt. Epic LC-3164, \$3.98.

▲**THERE** are several worthy composers as yet inadequately represented in our catalogues. The symphonic Goetz, the pianistic Reger, the operatic Busoni are among those who are unknown to American phonophiles (although an HMV tape of B's *Arlecchino* is scheduled for early release, praise be). An even more obscure name than any of these, for all its nearness in time, is that of Franz Schmidt (1874-1939), the Czech-born Viennese whose *Fourth Symphony* of 1933 is bravely revived in this recording. Schmidt wrote three earlier symphonies that are not highly esteemed by anyone, but his partisans long have insisted that this last of the series is deserving of modern attentions. They have a case. Original in any ordinary sense it is not, but rarely has an eclectic mind coursed so adventurously along well-trod expressive paths. Imagine, if you can, a synthesis of Bruckner and Mahler, touched by the stylistic excesses of both but suffused with an autumnal *Weltschmerz* all its own, and you will know if you care to investigate this disc. I found the music profoundly moving, if just a bit elephantine in its pathos. In the absence of a score I cannot attest to the "striking inner power" attributed to it, but whatever formal excellences it may contain the piece packs an emotional wallop that will not be lost on any convert to the esthetics of late Romanticism. The performance seems to be quite dedicated. Richly resonant sound.

—J.L.

the night is
attractive,
and they are
sohn. The
ive, though
no brilliant.
—P.L.M.
e; CHA-
IBERT:
ucting the
Mercury
e is atmos-
ording that
beauty of
ice-familiar
is illumi-
chnique of
ne with the
ity to the
adventure-
an. While
nces of all
ss and few
s of this
ed.
—P.H.R.
in C; the
conducted
LC-3164,
composers
ted in our
Goetz, the
Busoni are
n to Amer-
HMV tape
l for early
ore obscure
all its near-
z Schmidt
Viennese
B is bravely
midt wrote
at are not
t, but his
at this last
of modern
e. Original
but rarely
adventure-
ive paths.
s of Bruck-
the stylistic
d with an
own, and
investigate
profoundly
ntine in its
ore I cannot
er power"
ver formal
the piece
at will not
esthetics of
performance
d. Richly
—J.L.

STEHMAN: *Symphonie de Poche; Chant funèbre*; L'Orchestre National de Belgique conducted by Eduard van Remoortel. London Int. 10" W-91082, \$2.98.

JONGEN: *Concerto for Piano, Op. 127*; Edvardo Del Pueyo (piano) with l'Orchestre National de Belgique conducted by Fernand Quinet. London Int. 10" W-91081, \$2.98.

▲OF these two Belgian composers, Jacques Stehman (born 1912) is the more imaginative and possessed of individual personality. His style, which shows, as the annotator says, "a preference for the traditional tempered with a pleasantly discreet modernism," immediately engages the listener. His "Pocket" symphony has something definite to say, which it does in a wisely succinct manner. His *Chant funèbre*, a lament with muffled drum beats, impressive in its way though somewhat doleful, is overshadowed by the symphony. The more elegant but somewhat eclectic style of Joseph Jongen (1873-1953) does not similarly impress on first hearing for all the charm of his lyrically facile writing. His concerto is a far less adventuresome opus than Stehman's symphony, which does not necessarily rule it out. At least its finale, with its dancelike implications leaps to life in a manner that may well invite a return engagement. The performances are praiseworthy, notably that of the pianist, but his tone is rather hard and thin since the recording is lacking in sufficient room resonance. Otherwise the sound is realistic enough. —P.H.R.

STRAVINSKY: *Petrouchka*; Minneapolis Symphony Orchestra conducted by Antal Dorati. Mercury MG-50058, \$3.98.

▲ABOUT the only part of this issue one can heartily recommend are the sleeve notes composed by the dean of British dance critics, Cyril Beaumont. Certainly the recording is miles away from actual concert hall sound and surely Dorati has flexed all his muscles on this occasion. The result is brutal and really somewhat vulgar. Ansermet or Scherchen are the choices here. —C.J.L.

CHAMBER MUSIC

BACH: *Sonata No. 1 in G minor; Partita No. 1 in B minor*; Johanna Martzy (violin). Angel 35280, \$4.98 or \$3.48.

▲FROM the beginning the highest artistic values have informed the violinism of this young Hungarian artist, as yet unknown to this country but for her recordings. There were raised eyebrows when this reporter ranked her Brahms *Concerto* with the finest. Now that the consensus has overtaken this view, there will be less risk

in asserting that the qualities to which I alluded do not seem to have been a fluke. In this first of three discs that will embrace the complete unaccompanied sonatas and partitas, Miss Martzy not only justifies the compliments already paid to her but also proceeds to earn further respect for the purity of her style, her ability to project the inherent emotionalism of this music without departing from the most impeccable taste. She has not the technique of a Heifetz or an Oistrakh, but her Bach is Bach and not Martzy, and it is therefore to be recommended. Good sound. —J.L.

BEETHOVEN: *Sonata in G minor, Op. 5, No. 2; Sonata in A, Op. 69*; Maurice Gendron (cello) and Jean Francaix (piano). London Ducretet-Thomson DTL-93036, \$4.98.

▲GENDRON and Francaix present a beautifully integrated and suave performance of two of Beethoven's popular cello sonatas. This disc merits the attention of all admirers of the cello as well as chamber works in general. There have been other more spectacular renditions of these scores, but seldom has there been such complete unity of feeling and style. The pianist is perhaps better known as a composer to the American record-buying public, although he has made a few recordings as solo performer.

The clean, refined tone of the cellist has been effectively captured by the recording engineers, and the balance between the instruments could hardly have been better. —R.R.

BEETHOVEN: *Trio in C minor, Op. 1, No. 3; Trio in B flat major, Op. 11*; Paul Badura-Skoda (piano), Jean Fournier (violin) and Antonio Janigro (cello). Westminster WN-or SWN-18030, \$4.98 or \$3.98.

HAYDN: *Trios No. 10 in E minor, No. 16 in G minor, No. 24 in A flat*; Paul Badura-Skoda (piano), Jean Fournier (violin) and Antonio Janigro (cello). Westminster WN-or SWN-18054, \$4.98 or \$3.98.

▲THE LATEST releases in the series of Beethoven and Haydn Trios by Badura-Skoda, Fournier and Janigro are beautifully set forth. The sound is spacious and clean, with plenty of sparkle and bite. The Beethoven scores were recorded recently in London, while the Haydn works were made in Vienna. The *Trio, Op. 11* of Beethoven is also familiar in its version with the clarinet replacing the violin. The present performers have rather stiff competition from Eugene Istomin, Alexander Schneider and Pablo Casals, but they manage to hold their own. The sound, in general, is superior on the new release.

The delightful Haydn Trios provide the performers with ample opportunity for

display. They bubble with good spirits and charming melodies. The numbering of the Trios follows the B. & H. edition. The interesting notes—by James Lyons—also list the Peters numbers for complete identification. These all seem to be first recordings. —R.R.

BOCCHERINI: *Quartets in B minor, Op. 58, No. 4, in B flat, Op. 1, No. 2, in E flat, Op. 40, No. 2, in E flat, Op. 58, No. 2*; New Music Quartet. Columbia ML-5047, \$3.98.

MALIPIERO: *Quartet No. 4; PROKOFIEV: Quartet in F, Op. 92, No. 2*; Quartetto Italiano. Angel 35296, \$4.98 or \$3.48.

MOZART: *Quartet No. 19 in C, K. 465; Quartet No. 21 in D, K. 575*; Amadeus String Quartet. RCA Victor LHMV-32, \$4.98.

MOZART: *Quartet No. 20 in D, K. 499; Quartet No. 21 in D, K. 575*; Barchet Quartet. Vox PL-8730, \$4.98.

SCHUBERT: *Quartet in A minor, Op. 29; BRAHMS: Quartet in A minor, Op. 51, No. 2*; Amadeus String Quartet. RCA Victor LHMV-27, \$4.98.

▲THE New Music Quartet has chosen a group of engaging Boccherini quartets never before recorded. Though the composer favored the string quintet (using two cellos), his quartets have been played more continuously through the long years. These works are grateful compositions for players and will be welcome to listeners who enjoy attractive melodies. The present ensemble perform them with an ardor and zest. Perhaps some of their tempos may be debatable—the *Allegro of Op. 40, No. 2* is certainly played *Allegro vivace*. However, their tempos often create a mettlesome character to the music that seems appropriate. The record opens with a late work, *Op. 58, No. 4*, which has a particularly attractive opening movement. The *Op. 1, No. 2*, which follows, recalls early Mozart in its opening movements. The final quartet, *Op. 58, No. 2*, has an expressive *Larghetto* and a bright, sparkling finale. The recording is excellent.

The Malipiero quartet is new to records and would be most welcome if its reproduction were better balanced and the tones of the violins less strident in loud passages. A lack of sufficient room resonance undoubtedly created this imbalance, which also prevails in the Prokofiev quartet. The fascination of Malipiero's music lies in its imaginative construction, its vitality and unusual beauty. His style, derived from a blend of early Italian song and Gregorian chant and modern harmonic precepts, does not aim for traditional procedures but for melodic coalescence and rhythmic freedom. The performance seems to be a fine one, often beautifully modulated.

I do not find the exotic Prokofiev quartet, based on Russian folk themes, as convincingly performed by these Italian players as by the Hollywood String Quartet, where better reproduction prevails. My preferred choice of performance, however, is the earlier recording by the Gordon String Quartet. It remains an enduring memento of the late Jacques Gordon and his compatible ensemble.

One English reviewer, Dynely Hussey, has aptly said that "the Amadeus String Quartet vindicate their adoption of one of Mozart's names by their fine performance of the *C major Quartet*." Theirs is one of the best performances on records, distinguished for its smooth ensemble, rhythmic graciousness and melodic songfulness. The *D major, K. 575*, also well played, is not quite the equal in strength of purpose of the version by the Stuyvesant Quartet, or in consistent elegance of sound as in the Barchet release. More room resonance would have been welcome in the Amadeus release.

The Barchet Quartet is heard at its best in this new release, with more opulence of tone than I can recall in any previous release of this ensemble. The Barchet performances of both works are musically proficient though lacking in the strength of purpose that the Stuyvesant group bring to both quartets, also issued on a single disc. Admiration for these ensembles will undoubtedly dictate the listener's choice between the records. Both are equally well recorded.

The Amadeus Quartet do justice to Schubert and Brahms, but again the low level of the reproduction and its lack of room resonance fails to serve this talented group advantageously. Neither of these performances challenge the Budapest versions, and certainly Schubert and Brahms are strange bedfellows. In England, the Schubert was released on a 10" disc by itself. —P.H.R.

CHAUSSON: *Concerto for Violin, Piano and String Quartet in D, Op. 21*; Yehudi Menuhin, Louis Kentner, and the Pascal Quartet; **VIEUXTEMPS:** *Violin Concerto No. 5 in A minor, Op. 37*; Yehudi Menuhin with the Philharmonia Orchestra conducted by John Pritchard. RCA Victor LHMV-30, \$4.98.

▲THE Chausson work was reviewed in December (page 60) as played by Francescatti, Casadesus and the Guilet Quartet (Columbia ML-4998). The present performance, while highly competent, does not match its predecessor in strength and fervor; it is on the sentimental side. Nor is the recording, crowded as it is, so successful. The feature of this disc is the Vieuxtemps concerto, a work that has been neglected. Leopold Auer valued this concerto highly and resented the inability of critics to appreciate its content of "beautiful violin music." He contended that when it "is played as its composer

meant it to be played . . . it shows the violin at its best, qualitatively." It is in two movements, the latter divided between slow and fast sections, and between the movements is a brilliant cadenza. Menuhin plays it very well indeed, but not in a way that completely effaces memory of Heifetz's former performance on 78-rpm discs. —P.H.R.

FAURE: *Piano Quartets No. 1 in C minor, Op. 15 and No. 2 in G minor, Op. 45*; The Robert Masters Piano Quartet. Westminster WN-18093, \$4.98 and SWN, \$3.98.

▲THE *C minor Quartet* is too familiar to linger over and is represented by two other performances in the LP catalogue with my preference going to the Gaby Casadesus-Guilet version for the pianist's less hurried playing and its overall more inherent Gallic style. The *G minor Quartet* has been rather shamefully neglected, perhaps because its craftsmanship is lost sight of in its more rhapsodic style. It is less spontaneous than the *C minor* but few who admire that work will be disappointed in this one for it has a songful, ecstatic character that grows on one. The Robert Masters Piano Quartet, an English ensemble, perform with admirable unanimity, which is as it should be since they specialize in this type of music. While they perform both works very well indeed, I find their *G minor* performance more persuasive since the pianist, who is a sensitive and gifted performer, is better balanced with the strings than in the *C minor*. The only fault I can find with this group is a tendency sometimes to dominate the string section. The recording is generally good, though more room resonance could have been profitably employed. The first quartet is at a slightly lower level than the second which can be aided by a lift of the volume control. —P.H.R.

REGAMEY: *String Quartet No. 1*; **HONEGGER:** *Petite Suite for Two Instruments and Piano*; *Danse de la chèvre*; **MOESCHINGER:** *Violin Sonata No. 1, Op. 62*; respectively the Winterthur String Quartet; Georges Aurele Nicolet (flute), Hansheinz Schneeberger (violin) and Pierre Souvairan (piano); Nicolet unaccompanied; Schneeberger and Souvairan. London LL-893, \$3.98.

▲ONCE again we are indebted to London for a glimpse of the musical scene beyond the Alpine curtain. The composers herewith are Swiss by birth or adoption. The pieces by Honegger are new to LP and welcome for their predictable felicities, the charming "Goat's Dance" being of no small consequence to the limited literature for solo flute.

Ukrainian-born Constantin Regamey (b. 1907) has been identified with the dodecaphonic persuasion but his quartet of 1948 is a fairly orthodox and quite tonal study in four-way instrumental reciprocity, rather too impersonal notwithstanding a commendable brevity. Albert Moeschinger (b. 1897) is a latter day pilgrim to Ste. Clotilde whose unashamed *mystique* is complicated by a vaguely German penumbra that suggests admiration for Franck but disapproval of Franckophilic emotionality. Crystal-clear sound throughout; expert performances all. —J.L.

SCHUMANN: *Quintet in E flat, Op. 44*; Hollywood String Quartet with Victor Aller (piano); **HUMMEL:** *Quartet in G, Op. 30, No. 2*; Hollywood String Quartet. Capitol P-8316, \$3.98.

▲THE Hollywood Quartet and Victor Aller have given us fine performances of the Brahms, Franck and Shostakovich piano quintets, and now in Schumann's famous masterpiece they prove their artistic integrity. Competition is keen in the Schumann work and this ensemble has to withstand stiff comparison. Of all the recordings of this quintet, the Rubinstein-Paganini version has never been excelled in my estimation, and its recording dating from 1950 is still satisfactory. That this earlier performance occupies a single disc is in its favor as careful comparison with this and other releases, occupying a single disc side, reveals. Here, we begin with brilliance of sound but the crowded grooves cannot preserve that brilliance. Inevitably, the tonal bloom is gradually lost, so that the third and fourth movements suffer qualitatively. The piano tone noticeably changes in character. This performance compares favorably with the Curzon-Budapest version but comparison still reveals that Rubinstein performs as no other pianist in this work. Compare the opening of the quintet and the third movement here with the Rubinstein-Paganini version and discover the greater ardor of the latter ensemble. Also compare the slow movements of both performances, where Rubinstein of all pianists is closest to the heart of Schumann. Despite more brilliantly recorded versions, I have never felt an urge to displace that earlier release for a later one.

The quartet of Hummel (1778-1837) is fresh and wholesome music of its kind, inventive and skillfully written for the four instruments but without the depth of emotion that Beethoven contributed at this time. The Coolidge Quartet played this work years ago on a 78-rpm release but with little of the vigor and expansiveness of style that the present ensemble achieve. Here is a neglected quartet by a composer who, as the annotator wisely says, may be "second-rank but certainly not second-rate." The recording of the quartet is excellent. —P.H.R.

KEYBOARD

BEETHOVEN: *Sonata No. 21 in C, Op. 53; Sonata No. 17 in D minor, Op. 31, No. 2*; Jacob Lateiner (piano). Westminster WN- or SWN-18086, \$4.98 or \$3.98.

THIS is, I believe, Lateiner's first recording since his recent army service. Some will remember his Columbia recording of the last Beethoven sonata, accomplished before he received his call. If memory serves, Lateiner's playing then was much like what it is now. It is an accurate blueprint of score and just a bit more. That extra is something that strikes me as being a kind of rhetoric more externally pretentious than is really necessary. Though this element may be the pianist's sincere way of expressing his feelings about Beethoven, it does not seem to this listener either convincing or likeable. For the "Waldstein," this suggestion must continue to be Solomon (Victor LM-1716). For the "Tempest," one might wait for the promised Gieseking on Angel.

—C.J.L.

CHOPIN: *Sonata No. 2 in B flat minor, Op. 35*; **SHOSTAKOVICH:** *3 Preludes and Fugues, Op. 87*; Emil Gilels (piano). Angel 35308, \$4.98 or \$3.48.

▲GILELS played the works listed above in his Carnegie Hall recital last October. His performances on that occasion were hardly equal to what he has accomplished in this fine Angel recording made in New York City not too long before his return to Russia. His work here is more tasteful and the Chopin sonata, in particular, holds together as it did not at the recital. Indeed, I would say that Gilels has given us the best *B flat minor Sonata* we have had since Novaes'. I am still inclined to prefer the Brazilian pianist's rendition for its unusual revelation of expressive detail. Then, too, the beauty of her playing of the *B minor Sonata* which is on the over-side of her Vox recording is a more apt dis-camate than the Gilels' choice of the Shostakovich preludes and fugues on which I have commented elsewhere in this issue. I favor the Gilels' performances of these Shostakovich works because they are better recorded than the composer's.

—C.J.L.

PIANO MUSIC FROM SPAIN: Pieces by Albeniz, Falla, Mompou; Cor de Groot (piano). Epic LC-3175, \$3.98.

SPANISH PIANO MUSIC: Pieces by Albeniz, Granados, Turina, Falla; Orazio Frugoni (piano). Vox PL-9420, \$4.98.

▲TWO MORE piano recitals of mostly popular works by Spanish composers, and what a difference between them! The Vox disc, though recorded well enough, presents a program that is not so strongly put together as Epic's. And the playing—well, here is the big contrast. Frugoni's work is informed with little spirit, little understanding, and executed with nary a trace of atmosphere. And what is Spanish music without the feel of heavy melancholy and of passionate—almost forced—gaiety? Cor de Groot, on the other hand, plays with a lovable enthusiasm and an honest feeling for what these pieces represent. He is not remarkably subtle, but it does not matter a great deal. His worst moments are in the *Ritual Fire Dance*, but there is much to be said for his skill in presenting, for

DAVID OISTRAKH'S AMERICAN RECORDINGS

CHAUSSON: *Poème, Op. 25*; **SAINT-SAËNS:** *Introduction and Rondo Capriccioso, Op. 28*; **BERLIOZ:** "Great Festivities in Capulet's Palace" and Love Scene from *Romeo and Juliet*; David Oistrakh (violin, in the Chausson and Saint-Saëns) and the Boston Symphony Orchestra conducted by Charles Munch. RCA Victor LM-1988, \$3.98.

▲THE Oistrakh imprimatur being magic right now, RCA Victor undoubtedly could have issued this disc with a blank overside and fetched the same price from just as many customers. As it is, a lot of them will resent spending theoretically half of their outlay for something they already own. Could it be that RCA Victor assumed Berlioz fans would not be also Oistrakh fans? My suspicion is that the soloist cost more than two sides ordinarily would, which is certainly reason enough to have selected a coupling that would involve no further expenditure. But some resentment is in order, this notwithstanding. RCA Victor having prudently watched its budget, it should not be surprised if a certain percentage of prospective buyers follow suit. Still, it must be conceded that the Oistrakh way with the *Poème* and the Saint-Saëns is wondrously elegant, although the purist might ask more warmth of tone in the former—which is the musical backdrop for Tudor's lovely ballet *Lilac Garden*, by the way, this being but one of the several basic facts that the annotator did not have the space to impart after he got through rhapsodizing over

the soloist. Munch's accompaniments are discreet, the sound in all cases gorgeous.

—J.L.

PROKOFIEV: *Sonata No. 1 in F minor, Op. 80*; **LECLAIR:** *Sonata No. 3 in D*; **LOCATELLI-YSAYE:** *Sonata in F minor*; David Oistrakh (violin) and Vladimir Yampolsky (piano). RCA Victor LM-1987, \$3.98.

▲PRIOR to his American junket, Oistrakh's Paris performances for Vanguard were the best recorded representations of his art. Doubtless, therefore, all admirers already own the disc that contains his previous *Op. 80*. Lev Oborin, his pianist on that occasion, was far less self-abnegating; as a consequence their collaboration sounded more like chamber music. Yampolsky stays in the background—or was so relegated by the engineers. This will not necessarily deter anyone from buying the disc at hand, nor should it, unless the prospective purchaser is interested primarily in musical values as opposed to violinistic ones. Oistrakh was in top form both times, as a matter of fact. The lovely little Leclair work is another repeat, but the original had been cut in the Soviet Union and reproductively it no longer figures. This time Oistrakh was more tender, withal more refined, and hence more effective, for this is no mere virtuoso vehicle for all its executive problems. He had not recorded the Locatelli before, and we should be grateful that he got around to it. His playing is beautiful beyond description. The ac-

companiments are admirably restrained in the shorter pieces, as they should be. Clear, close-up sound.

—J.L.

SHOSTAKOVICH: *Violin Concerto, Op. 99*; David Oistrakh (violin) with the Philharmonic-Symphony Orchestra of New York conducted by Dimitri Mitropoulos. Columbia ML-5077, \$3.98.

▲MY minority opinion, in support of which I commend the curious to this evidence, is that Shostakovich is a great composer whose early works, however more immediately appealing, do not fairly represent his genius. Of the symphonies, the *Tenth* is to these ears the most commanding. And this sequel, I must insist after a half-dozen hearings, has even more clearly the aspects of a masterpiece. The opening "Nocturne" is an introspection of increasing emotional power; the scherzo is a charming *entr'acte*; the "Passacaglia" is an abstraction but strangely moving, compelling; and the final *Burlesca* is absolutely infectious in its outgoing, almost Mozartean wit. The work is dedicated to Oistrakh, and he reciprocates in kind. Every ounce of his fabulous skill is spent, and to good purpose. Mitropoulos, who gave us such a thrilling *Tenth*, once again elicits the best from his ordinarily blasé bunch. The sound is as good as anything Columbia has ever done, which is good enough, thank you. A word of caution to those who do not like Shostakovich: They will like this even less.

—J.L.

example, Falla's *Pièces Espagnoles* and Albéniz's *Sevilla, Cadiz, and Castilla*. The Epic surfaces on my copy are noisy, but the sound is splendid with the bass cut and the treble boosted. —C.J.L.

SCHUBERT: *Sonata in A, Op. Posth.; Sonata in A minor, Op. 164*; Friedrich Wuehrer (piano). Vox PL-9130, \$4.98.

▲THE LATEST disc in Wuehrer's project of presenting all of Schubert's piano sonatas on LP is very much like those which have preceded it. The playing is respectful of the composer's directions, and it is also respectful of the piano. It is also careful—ever so careful. Those who remember the hair-raising intensity of Schnabel's treatment of the middle section of the third, and the grace of the heavenly finale will find only partial satisfaction in what Wuehrer gives us. Still, it is the best version on records and one must have the music. Also, there is the bonus of a first LP version of the early, diffuse, but nevertheless adorable A minor sonata. In short, the music is wonderful, the sound is good. Would it be uncharitable to ask for more? —C.J.L.

SHOSTAKOVICH: *Preludes and Fugues, Op. 87, Nos. 2, 3, 4, 5, 12, 14, 16*; Dimitri Shostakovich (piano). Concert Hall CHS-1314, \$4.98.

▲NOT too long ago, Shostakovich rounded a creative corner and what we have as a result is what I take to be the mature work of a distinctive, less-than-major artist. You can hear what I mean by comparing his *Tenth Symphony* and the *Violin Concerto* with its previous orchestral works. Foreshadowing these latest creative manifestations are the *Preludes and Fugues, Op. 87*. It is safe to say that few of the ones the composer so lovingly performs here are very effective. But it is hard to deny their unusual involvement in matters of what one might call classical reserve. There is at the same time a quality of tenderness rather rare in Shostakovich's work that is welcome even if it is rather ambiguous. The guess here is that subsequent works by the Soviet's leading composer will surpass the expectations one might have had for them a few years ago. —C.J.L.

VOICE

DORUMSGAARD: *Canzone Scordate, Vol. 2—Trad fram du nattens Gud; Drick ur ditt glas; Ulla min ulla; Hor i Orfejs drangar; Tjanare Millberg; Grat fader Berg; Vila vid denna kalla; Tys broder Bachus har sommet; Fjariln vingad syns pa Haga (Bellman); Weep you no more, sad fountains; Come away, come sweet love; Dear, if you change; A shepherd in the shade; Flow not so fast, ye fountains; Whoever thinks of love for love; Sorrow stay (Dowland); Askel Schiotz (bari-*

tone), Richard Lewis (tenor) and Jacqueline Bonneau (piano). London International TW 91067, \$4.98.

▲THERE are several solutions to the problem of adapting songs for earlier periods for concert use with a modern grand piano. One may imitate the sound of the original accompanying instrument; one may strive to furnish the most unobtrusive background possible to give support without intruding on the old world atmosphere; again, one may let the imagination play in terms of the instrument at hand, that is, practically compose a modern song using the older master's melody. In treating these two lutenist singer-composers Dorumsgaard has favored the last method, though the inspirations he has derived from the 18th-century Swedish troubadour Bellman and those he has found in the Elizabethan Dowland are, to say the least, many leagues apart. For Bellman he favors a harpsichord style, and he must have had a wonderful time inventing trickling little tunes to introduce those of the singer. Since the record is honestly labeled with the arranger's name at the head, this may seem justifiable enough, but anyone familiar with the guitar-accompanied discs made for HMV by the same admirable singer some years ago will regret the honest flavor which is no longer in the songs.

The accompaniments for Dowland are certainly pianistic and of the concert hall, far, far removed from the intimacy of the lute. Perhaps they will serve to make these lovely songs better known, but, tastefully as Lewis sings them, those who know the lute-accompanied recordings of Cuenod and René Soames will not pause long to listen here.

Of the Bellman texts we are given only the first-line-titles in Swedish and English. —P.L.M.

HAYDN: *Missa Solemnis in D minor "Lord Nelson Mass"*; Teresa Stitch-Randall (soprano), Elisabeth Hoengen (contralto), Anton Dermota (tenor), Frederick Guthrie (basso), Anton Heiller (organ), Vienna Akademie Kammerchor and Vienna State Opera Orchestra, conducted by Mario Rossi. Vanguard VRS 470, \$4.98.

▲HAYDN'S *Nelson Mass* is a splendid work, at moments sublime. One does not find it too difficult to agree with the notes accompanying this set, that it "consistently reaches a level of inspiration which is perhaps above and beyond that of his best instrumental music." This second recording claims to incorporate some findings of recent Haydn scholars, and so to be more correct than any previous modern performance. However this may be, this is the second recording to come from Vienna; it shares with the first of the Vienna Akademie Chorus, also the contralto soloist. The earlier recording was admired especially for the work of Lisa

Della Casa, and it is notable that Teresa Stitch-Randall, in the same music, similarly stands out among the forces employed here. Of the two, however Della Casa brings more vitality to her singing. Stitch-Randall's voice, lovely and true as it is, has practically no *vibrato*, so that at times it sounds a little stiff. Whereas the earlier performance, one of the first conducted by the youthful Jonathan Sternberg, was a creditable job if not altogether tidy, the firmer hand of Mario Rossi holds to a driving rhythm so steady as to border on the monotonous. Hoengen, in her solo bits, shows an increased tendency to shakiness. Dermota's voice is more attractive than Taubmann's, and Guthrie, a new basso, produces a rich, round tone. As a quartet, these singers are better blended than their predecessors. Recordingwise, the new set is unquestionably an advance. I have no doubt most listeners will prefer it. —P.L.M.

MONTEVERDI and MARENZIO: *Madrigals on texts from Il Pastor Fido*. The Golden Age Singers. Westminster WLE 105, \$5.75.

▲MARGARET FIELD-HYDE, who sings in and directs The Golden Age Singers, has had long and valuable experience in this kind of music. Her associates are not only capable in themselves, but excellent team-mates. It was a happy idea to assemble settings of texts from Guarini's pastoral *Il Pastor Fido* by two of Italy's greatest composers. There are six texts included, with Monteverdi's settings on one side of the disc, Marenzio's on the reverse. The contrast between the two musical treatments is strikingly marked, though the composers were more or less contemporaries. Fortunately, in this recording the singers preserve a textural lightness and a rhythmic vitality in the Monteverdi settings that bring out both the admirable clarity of the writing and the magnificent sonority achieved with a group of five solo voices. Such superb touches as the dissonant effects in *Che se tu sei'l cor mio* are beautifully realized. Occasionally the *tessitura* of the soprano parts becomes obviously taxing to the singers, but never for a moment does the spirit relax. The Marenzio pieces are full of lights and shades, sometimes almost tortured in their harmonic variety. Though the Monteverdi settings are apt to make the more immediate appeal, Marenzio will well repay close study. We must be grateful to the accomplished artists for giving us this opportunity. —P.L.M.

RACHMANINOV: *The Bells, Op. 35; Isle of the Dead, Op. 29*; David Lloyd (tenor), Frances Yeend (soprano), Mack Harrell (baritone), the Temple University Choir and the Philadelphia Orchestra conducted by Eugene Ormandy. Columbia ML-5043, \$3.98.

hat Teresa, similarly employed, Della Casar singing, and true as so that at Whereas of the first Jonathan if not alto of Maria so steady us. Hoen n increased ota's voice mann's, and ces a rich ese singe redecessors unquestion-doubt most —P.L.M.

IZIO: *Ma Pastor Fido* Westminster YDE, who Golden Age able experer associates elves, but as a happy texts from *Fido* by two There are Monteverdi's Marenzio's between the strikingly s were more unately, in serve a terse vitality in t bring out the writing y achieved ices. Such nt effects in tifully real- tura of the usly taxing a moment renzio pieces, sometimes onic variety. ngs are apte appeal study. We accomplished tunity. —P.L.M.

SCHUBERT: *Die Winterreise*, Op. 89; Hans Hotter (baritone) and Gerald Moore (piano). Angel 3521, 3 sides, \$7.47 or \$5.22.

SCHUBERT: *Die Winterreise*, Op. 89; Laurens Bogtman (basso) and Felix de Nobel (piano). Epic LC 3154, \$3.98.

▲HOTTER'S earlier recording of Schubert's cycle has been in many respects the best on LP (since the old Gerhard Huesch set has not been revived). His new performance, with the inestimable advantages of Gerald Moore's collaboration and superior recording, casts the old one into the shade. Were it not for the fact that Victor has another *Winterreise* coming, by Fischer-Dieskau also with Moore, I would have no hesitation in hailing Hotter's as the best we are likely to have for some years to come. The voice, of course, is not outstanding for tonal beauty; his compensation in musicianship, intelligence and imagination is ample, though because of the necessity to transpose the songs to such low keys, he cannot quite overcome a tendency (happily no more than that) to monotony. There is also a certain looseness about his pronunciation that very occasionally plays tricks with his diction. All of which criti-

cism fades into insignificance as we come under the artist's spell. And, hearing Moore, one suddenly realizes what was lacking in the playing of other estimable pianists in this music. The singing of this artist's fingers is perfectly adjusted to that of Hotter's throat. I am tempted to dwell upon details, but must forgo the pleasure in the interests of space. This is lieder singing of a high order indeed, in no sense hampered by the fact that Hotter happens to be one of the great operatic singing actors of the day.

Bogtman, a sound and competent singer, is at too great a disadvantage in this competition. Here the tendency to monotony is not overcome, nor is the singing without strain. The producer's apology for breaking *Fruehlingstraum* in the middle of the second stanza in order to get the cycle on two sides does not make the fact less of a jolt. The only count in Bogtman's favor, then, is the price of the single disc. —P.L.M.

•
THY KINGDOM COME: *All hail the power of Jesus' name; Fairest Lord Jesus; Sixty-Seventh Psalm; Medley—In Christ there is no East or West; Steal away; Jesus shall reign; Blest be the tie that binds; God of our fathers, whose almighty hand; Lead on, O King eternal; Lead, kindly light; Corinthians I:13; Go down, Moses; Battle Hymn of the Republic; Ray Middleton (narrator), chorus and orchestra directed by Harriss Hubble. Columbia CL 759, \$3.95.*

▲FOR THOSE who like their hymns plentiful in power and rich in color nothing could be more magnificent than this recording. Hubble's settings, according to the program note, "do so much to make the music come alive once more." And on each side we have a Scripture reading by Ray Middleton, with musical background. The record is sponsored by the National Council of Churches and the Presbyterian Church, U.S.A. —P.L.M.

•
VIVALDI: *Gloria*; Ginevra Vivente (soprano), Claudia Carbi (mezzo-soprano), and other soloists with Chorus and Orchestra de Camera of the Scuola di Arzignano, conducted by Antonio Pellizzari; *Concerto San Lorenzo (C major)*; Orchestra de Camera of the Scuola di Arzignano, conducted by Pellizzari. Columbia RL 6632, \$1.98.

▲THIS third and popular-priced recording of Vivaldi's long elaborate *Gloria* places somewhere between the other two in its style of performance. The Vox version, which came first, was leisurely enough in tempo to occupy two full LP sides. Westminster cut this to one, and livened the work up considerably in the process. The present conductor is able to get the *Gloria* on a single side but in a more relaxed way than does Jouvett. After hearing the new performance, indeed, the French one seems

rather headlong. On the other hand, the Westminster reproduction has a brilliance and the singing an element of excitement that are not duplicated here. Pellizzari's soloists are more impressive than Jouvett's, especially Carbi, whose intense and vibrant voice is peculiarly suited to the *Domine Deus* with its earnest choral responses. She is also very fervent in the *Qui sedes* that follows. Perhaps the difficult choice between these performances may be settled by the companion pieces. Westminster offers the disarming *Midnight Mass* of Charpentier, which certainly should be heard. The present coupling is more appropriate, but it sheds little new light on Vivaldi as we know him. The performance is admirable, the recording marked by an empty hall resonance. One might complain that the work is short for a 12-inch side. —P.L.M.

REVIEWS IN BRIEF

BACH: *Prelude and Fugue in E minor, Fantasia in G, Passacaglia and Fugue in C minor*; Anton Nowakowski (organ). Telefunken 10" LGM-65030, \$2.98.

▲THERE is something amiss here. Either the microphone placement is off, the player is using overly thick-toned registrations, or the recording room has too much reverberation. It might be one of these things; it might be a combination of two or all of them. Whatever the reason, the wonderful *C minor Passacaglia and Fugue* and the rather uninteresting *Fantasia in G* do not come off as well; the contrapuntal lines cannot easily be followed. Things are somewhat better in the lovely "little" *E minor Prelude and Fugue*, but not enough so to justify procuring the record. —C.J.L.

•
BACH: *Partita No. 3 in E (BWV 1006); Sonata No. 2 in A minor (BWV 1003)*; Julian Olevsky (violin). Westminster WN-or SWN-18072, \$4.98 or \$3.98.

▲IT IS unfortunate, in a way, that there is such stiff competition for this disc. Mr. Olevsky is a fine violinist, and these performances have much to recommend them. However, there are many superior versions on the market today. This seems to be the only available record with this particular combination. The sound is realistic. —R.R.

•
ANTON DERMOTA *Operatic Recital: L'Elisir d'amore—Una furtiva lagrima (Donizetti); Tosca—Recondita armonia and E lucevan le stelle (Puccini); Wohin seid Ihr entschwenden (Tchaikovsky)*; Anton Dermota (tenor) with Berlin State Opera Orchestra. Telefunken 10" TM-68037, \$2.98.

▲MAYBE this talented Viennese tenor should have sung all these arias in the German language, since his Italian selections are better sung by too many native born artists, and an all-German recital would have had an appeal for his fellow countrymen in exile. Dermota is, of course, a reliable artist, but he likes to stress sentiment. His *Eugen Onegin* air is sung much too slowly, and like others I think the German language ill-suited to Tchaikovsky's music. The recording is somewhat heavy sounding, though the singer is lifelike. —J.N.

•
GERSHWIN: *An American in Paris; Porgy and Bess—Symphonic Picture* (arr. Robert Russell Bennett); Hamburg Philharmonia Orchestra conducted by Hans-Jurgen Walther. MGM E-3253, \$3.98.

▲THE Philharmonia Orchestra of Hamburg has been recording a series of Gershwin scores. As in previous issues, it is amazing how well the German orchestra and conductor have caught the spirit of present works. These performances rank with the best currently available with sound that is impressively realistic. —R.R.

HAYDN: *Arietta con Variazioni in A; Arietta con Variazioni in E flat; Fantasia in C major; Andante varie in F minor; Capriccio in G; Tema con Variazioni in C; Nadia Reisenberg (piano).* Westminster WN-or SWN-18057, \$4.98 or \$3.98.

▲THIS record contains the complete "smaller pieces for keyboard" that are contained in the Peters Edition No. 4392. There are other pieces extant, but their authenticity is not certain. In any event, the composer's reputation as a keyboard composer could easily rest on these works, even if he had not composed a single piano sonata. There are some wonderful variations contained in this collection, especially the *Andante varie in F minor*, formerly recorded by Lili Kraus, Dohnanyi and others. The *C major Fantasia* is a big work that has been overlooked by too many concert pianists. Miss Reisenberg gives vigorous readings with a wide variety of tonal expression. The piano sound is realistic and well-balanced. —R.R.

MENDELSSOHN: *Concerto No. 1 in G minor, Op. 25; Concerto No. 2 in D minor, Op. 40; Reine Gianioli (piano) and the Vienna State Opera Orchestra conducted by Milan Horvat.* Westminster WN-or SWN-18043, \$4.98 or \$3.98.

▲REINE GIANOLI has some of the elegance and spirit needed for these somewhat faded works. They can sparkle and shine, or they can plod along, depending on the style of the player. The present versions are pleasant, but there is more in these scores than she brings out. The earlier version of the same coupling by Helmut Roloff has more to offer in spite of the fact that the present recording has superior sound. The conducting is somewhat perfunctory where it should be exciting. —R.R.

ERICA MORINI PLAYS, Vol. 1: *Ave Maria (Schubert-Wilhelmj), Caprice Viennois, Liebesleid, Schoen Rosmarin (Kreisler), Midnight Bells (Heuberger-Kreisler), Melodie from Orfeo (Gluck-Kreisler), Waltz from "Faust" (Gounod-Sarasate), Sicilienne (Paradis), Neapolitan Song, Chant sans paroles (Tchaikovsky-Burmeister & Swett), Canzonetta (Godard), Spanish Dance (Chaminade-Kreisler), Minuet in D (Mozart-Burmeister); Erica Morini (violin) and Leon Pommers (piano).* Westminster WN-or SWN-18087, \$4.98 or \$3.98.

▲SEVERAL familiar concert pieces are played in Miss Morini's inimitable style. Most of these have been recorded many times before, but Miss Morini brings a freshness and vitality that is always welcome. She has received excellent support from the recording engineers. The record is marked Volume 1, so we may expect more material from her in the future. Let us hope that it be of a more substantial nature than these brief pieces. —R.R.

MOZART: *Symphony No. 40 in G minor, K. 550; Symphony No. 41 in C, K. 551 ("Jupiter"); Champs-Elysees Theatre Orchestra (Paris), conducted by Hermann Scherchen.* London Ducretet-Thomson DTL 93020, \$4.98.

▲THE recording here is badly balanced, with the woodwinds at times dominating the strings in an unpleasant manner. Scherchen's penetration into Haydn's symphonies does not seem to extend to the symphonies of Mozart, judging from these performances. His *G minor* is lethargic and his "Jupiter" is heavy-handed. The style seems fabricated in an effort to be different. —P.H.R.

SCHUMANN: *Novelletten, Op. 21; Jacqueline Blancard (piano).* London LL-1266, \$3.98.

▲THE PLEASURE of having Schumann's charming if not towering *Novelletten* on LP for the first

time is mitigated by a performance that offers little breadth of expression. Blancard understands the Schumann idiom and there are many niceties of detail in the quiet passages, but this is short of what one wants. Superb piano sound. —C.J.L.

VILLA-LOBOS: *The Baby's Family (complete); Jose Echaniz (piano).* Westminster WN-or SWN-18065, \$4.98 or \$3.98.

▲THE TWO SETS of piano pieces entitled *The Baby's Family* were written in 1917 and 1921. The first suite was composed for Artur Rubinstein, who gave it its premiere in 1922. Some years ago he recorded it, but it has not been transferred to LP as yet. The titles of the eight selections are quite descriptive, as are the pieces themselves. They are: *The Porcelain Doll, The Paper Doll, The Clay Doll, The Rubber Doll, The Wooden Doll, The Rag Doll, Punch, The Witch Doll.* The second suite, recorded here for the first time, contains nine selections, the titles of which are: *The Little Paper Bug; The Little Cardboard Cat; The Little Toy Mouse; The Little Rubber Dog; The Little Wooden Horse; The Little Tin Ox; The Little Cloth Bird; The Little Cotton Bear; The Little Glass Wolf.* In the first set the influence of some of the French impressionists may be detected, but on the whole, it is a remarkable collection of varied piano works, evoking the world of children in an impressive manner. Jose Echaniz gives us admirable performances that have been recorded with complete fidelity. His piano tone is a bit hard, but much of the music is quite percussive, so he seems an excellent choice for the recording. —R.R.

POPS SPOTLIGHT

▲THAT nameless label with all of the big names—"X"—has dipped into the vast archives open to it (as a sort of autonomous affiliate of RCA Victor) and come up with a brace of 12" discs calculated to bring a smile and a tear to the eye of anyone pushing forty from either direction. Up to now the "X" moguls have concentrated on unearthing the best jazz of yesteryear, much to the delight of aficionados. Sad to report, there are just not enough aficionados around to make that project pay. So now the emphasis has been shifted to such as Bing Crosby, Fred Astaire, Russ Columbo *et al* as of way back when you and I were young, Maggie. Just to pick a few of the batch at random, LVA-1004 is shared by Ethel Merman and Gertrude Niesen, the former in *I Gotta Right to Sing the Blues* and *How Deep Is the Ocean*, for instance, and the latter in *Katie Went to Haiti* and *Harlem on My Mind* among others. These were cut between 1932 and 1939. On LVA-1006 the ladies involved are Helen Morgan and Fannie Brice, respectively with the likes of *Body and Soul* and *Why Was I Born?* and *When a Woman Loves a Man* and *If You Want the Rainbow*, to give you two each. Then, on LVA-1009, which the incomparable Ethel Waters has to herself, we hear fully a dozen fine oldies like *Jeepers Creepers*, *They Say, Bread and Gravy*, and *Georgia on My Mind*. There are other things on the list that you should hear—things like LVS-1003, on which Harold Arlen and Cole Porter sing a few of their own numbers, and then LVA-1000, called "Young Bing Crosby", in the course of which the old groaner sounds so young that you feel old just listening to him. All credit to label "X" for an enterprising job, which I trust will be continued apace.

▲DANCE stuff lately has been giving off a redolence of days gone by, too. On Capitol W-654 Harry James offers a collection of his classics in new attire; items like *You Made Me Love You and Sleepy Lagoon*. On Epic LN-3170 Ted Lewis is heard in period performances, somewhat cleaned up, of *A Good Man Is Hard to Find*, *Shim-Me-Sha-Wabble*, etc. And on Capitol T-657, Les Brown manages to give the impression of being newly-arrived with a roundup of college tunes; seems to me this guy has been playing campus dates since

before I ever got out of high school. A pleasant surprise among the dance entries this month is RCA Victor's LPM-1058, on which the composer pianist Ernesto Lecuona solos in sixteen, no less of his own pieces. Remember *The Breeze* and *Highly listenable.*

▲JAZZ miscellany on deck is almost too miscellaneous for a paragraph of this size, but here we go. First, without comment because they are mixed grille collations of familiar material, the following from Norgran: a piano program by Oscar Peterson, Art Tatum, Teddy Wilson, and Bud (no kin to Mel Powell (MGN-1036); an alto program featuring Benny Carter, Johnny Hodges, Charlie Parker and Willie Smith (MGN-1035); a tenor program featuring Stan Getz, Lester Young, Coleman Hawkins, Flip Phillips, Charlie Ventura, and Illinois Jacquet (MGN-1034); Lionel Hampton and Getz mingled in such as *Tenderly* and *Cherokee* (MGN-1037); and finally an item called "Swing Guitars" that fronts the expert fingering of T. Farlow and Barney Kessel (MGN-1033). The most arresting disc to come this way recently was a 12-inch assembling ten originals on Schoenbergian tone rows by Lyle Murphy (Contemporary C-3506). Much has been done in this department by fellows like Teo Macero, and to these can Murphy hasn't come up with anything really new. But the skill with which he manipulates his themes is none the less fascinating and not to be overlooked. Whether or not it's jazz, for real, is another matter. There can be no such doubts about Kid Ory, whose Creole Jazz Band keeps rolling on. The latest is a Good Time Jazz release (GTJ-L-12008) that includes *Shake That Thing*, *Copenhagen*, and such, done to the king's taste (if the king happens to like Dixieland the old fashioned way, which still sounds best to this humble citizen). Sort of new fashioned, but every bit as distinctive and rather more personal, is the relatively unchanging phenomenon whose cognomen of The Count is quite enough identification; on Columbia CL-754 there are a few of his hits of the forties such as *Avenue C* and the jukebox champion waxing of *One O'Clock Jump*. RCA Victor has been revitalizing the forties, too. Specifically, LPM-1135 brings back the aforementioned Charlie Ventura in a batch of his former favorites; things like *Barney Google*, *Lullaby of the Leaves*, and *High on an Open Mike* all wrapped up in a collection entitled "It's All Bop to Me"—and I might say that bop in this period made a lot more musical sense than it did sometime later. Angi 60011, while we are on the subject of sense, makes more than most of the current releases. It's a recital by the late and lamented Django Reinhardt, and it seems to me that these enhanced flashbacks to the thirties and forties (on the French label called simply Swing) are very nearly the best of the many that we have had of this great guitarist's work. His unaccompanied *Echoes of Spain* is especially winning. Last but by no means least, except that this disc is not his best, we have "Piano Perspectives" by Don Shirley on Cadence CLP-1004. Few keyboard stylists have so much to offer as this fellow has evidenced in the past. I don't think he was in the best of moods when he knocked off the session that produced this particular issue; the overall impression is that he was just a bit too self-conscious about his inventiveness. Result: invention for its own sake. No, thank you. But he's still a terrific artist.

▲NEW LABELS on the shelf are By-Line, Request, and HIFI (wouldn't you know someone would come up with that?). The first-listed is an enterprise fathered by George Sprung, who is a well known New York record retailer and who has no grand aspirations to outdo Norman Grant. Which is to say that By-Line is a sideline—usually a guarantee of quality, because one-shot entrepreneurs tend to go about it lovingly. And the first issue, BL-1, is proof enough of this. It's a collection of folk favorites sung by Ed McCurdy, who is already a favorite. The program assembles *Frankie and Johnny*, *'Twas in the Broad Atlantic*, and *Who Killed Cock Robin?* among its ten offerings, all done in the familiar McCurdy manner. Excellent engineering under the supervision of Jack Holzman, whose name is ordinarily identified with

A pleasant surprise in this month's new label, Request, sends along "Musical Headlines" (RLP-10029) and "Music a la Carte" (RLP-10028). I am not at all sure how these items should be covered. The former is a series of pieces by H. J. Lengsfelder that ostensibly sets newspaper headlines to music; the titles include *Germany Signs Pact*, *Traffic Tie-Up*, and *Supreme Court in Session*. The latter does likewise with various exotic dishes; samples *Baklava*, *Scallopinis Piccantes*, and *Irish Stew*. One J. Cowen is listed as the composer. I don't know. Listenable, all of this, but you can't read a record and you can't eat it, either, and these substitutes, while diverting, don't quite take the place of the real article. Still, there's no accounting for taste, and you may take to this vicariously diet like a fish takes to you know what. The last-listed of the new arrivals, HIFI, is long on sound, the organ in particular. George Wright has made some impressively ear-shattering discs for this label. What came in for our perusal was his album of scores (R-702) and let me tell you that you have never heard how much noise that old *Tumbling Tumbleweed* can make until you have heard it played full blast on a mighty Wurlitzer. On the mellower side is R-401, on which a talented singer named Dick Stewart (he's new to me) does a nifty job with *At Long Last Love* and *Time Was* among other standards.

ABROADWAY BEAT: Do not miss, under any circumstances, the Vanguard 12-inch (VRS-9003) generally entitled "Rare Wine". It's a recital by Shannon Bolin—she of *Damn Yankees*—accompanied by an orchestra under her talented husband, the pianist Milton Kaye. Mostly its contents are just perfect arrangements of, as the title implies, little known songs. Numbers like *I Got Love, Yellow Flower*, *My Love Is a Wanderer*, *I Know Where I'm Going*, and *The Party's Over Now*. This girl has a lovely voice and she uses it with exquisite style, to enchanting effect. The only other "must" to which you are commended this month is the Columbia album (ML-5056) devoted to Lotte Lenya's recital of her late husband Kurt Weill's "Berlin Theatre Songs"—a round dozen of them from *Die Dreigroschenoper*, *Mahagonny*, *Happy End*, *Das Berliner Requiem*, and *Der Silbersee*. Lenya's voice is pretty much a thing of the past, but her high art endures and it has suffused this disc with an impact from which no listener, however calloused, can escape.

ASOUND TRACKS recently edited to LP proportions include Libera's *Sincerely Yours* (Columbia CL-800), Borodin's (let's give him a mention for once) *Kismet* (MGM E-3281), and Alex North's (music for) *The Rose Tattoo*. To each his own. JAS.

FOLK MUSIC

AFOLK stuff is not plentiful but the little at hand is worthwhile. Folkways has a four-volume release called "Music from the South" (FP-650/3) that collates a mass of tapes made by Frederic Ramsey, Jr. in Alabama, Louisiana, and Mississippi. The first disc deals with country brass bands, the next three with a singular gentleman name of Horace Sprott, which is also the name of the Alabama town where he was born in the 1880s. Sprott sings badly, by the usual criteria, but he sings from the heart and from a long memory, and he holds you every minute. Folkways has performed a notable service in giving over three whole 12-inches to this deeply felt panorama of a phase in our cultural history that almost got lost. Camden, which is to say RCA Victor, has at last re-issued that wonderful collection made a decade or so ago—no, longer than that—by the one and only John Jacob Niles. Do you remember his *Black Is the Color*, *The Gypsy Laddie*, *My Little Mohee*, *I Wonder as I Wander* and *The Seven Joys of Mary*? Well, they are all on CAL-245, and at the absurdly low price that this Camden line fetches you must be sure to pick it up at once lest it fall out of circulation again. Don't miss Oscar Brand's recital of "Bawdy Songs and Backroom Ballads", either, on Audio Fidelity AFLP-906;

really charming numbers abound, among them *No Hips at All* and the classic *Bell Bottom Trousers*. Brand has a wonderful way of making the salacious just sort of salty. So, of course, does the ubiquitous Burl Ives, who is with us again on Decca DL-8125. The collection is called simply "Men" and it includes the *Ox Driver's Song*, *The Bold Soldier* and, if you please, *Waltzing Matilda* (justified herewith by its subtitle *The Jolly Swagman's Song*). While you're at it, check Clarence Cooper's "Goin' Down the Road" album, which is Elektra EKL-27 (*St. James Infirmary*, *Careless Love*), and also the Stan Wilson recital on Clef (MG-C-672), which has such assorted goodies as *Sixteen Come Sunday* and *Walter Winchell*.

Recent Camden Records

WRITING about Camden records, an old timer from California has this to say: "There is gold in 'them thar hills.' I'm speaking of Victor's Camden releases. I still have sentiment for some of the fine performances of former times—when record collecting was a luxury and also an art. Though modern engineering has vastly improved the sound of the orchestra, there are still some recordings of the past that are satisfactory, which revive memories of a far different and less competitive record world than today. Well, I suppose that there are some old timers, like myself, who like to relive the old days, and Victor certainly has a vast supply of recorded treasures to reawaken memories of the past. I'm still hoping for some of the old Victor operatic sets, especially the *Aida* of Giannini and Pertile, to say nothing of the unmatched recordings of art songs by Elisabeth Schumann, Charles Panzera and Pevla Frijsch."

Our correspondent's desire for one of the old operas on LP was recently realized on Camden discs 287 and 288, which contains the 1932, Italian performance of *La Traviata* with Anna Rozsa, Alessandro Ziliani and Luigi Borgonovo. Maybe we will be getting the old *Aida* before long. Rozsa is not an ideal Violetta but she proves to be exciting if not completely satisfying artist. The feature of this set is, and always was, the expressive artistry of the tenor. The baritone is second-rate, but Sabajno's conducting is properly animated. The sound is quite good.

The most important restorations of a great artist's deleted recordings are the two issues of operatic arias and songs sung by Giovanni Martinelli. Camden 274, *Martinelli Sings by Request*, is devoted entirely to electrical recordings of operatic arias made by this tenor in the late 1920s. The arias are from *Andrea Chenier*, *Cavalleria*, *Pagliacci*, *La Boheme*, *Il Trovatore*, *Fedora*, *La Forza del Destino* and *Samson et Dalila*. Camden disc 283, *Martinelli in Opera and Song*, open with two arias from *Otello*, made late in his career (1939), an aria from *La Juive* (1928), the "Flower Song" from *Carmen* (1915), "Salut demeure" from *Faust* (1918), and

an aria from *Ernani* (1915). The balance of the disc has seven songs, among which is the tenor's brilliant performance of Bizet's difficult *Ouvre ton coeur*. Listening to Martinelli sing after so many years recalled some of the wonderful performances that I heard him give in the opera house. What a splendid artist he was—a perfectionist in styling and a rare musician among tenors, many of whom could learn much from him in the art of phrasing. Though some of the orchestral accompaniments begin in an amateurish way, once Martinelli takes over his knowing musicianship redeems the situation. What the tenor lacked in refinement—he could not modulate his voice successfully—he made up in his vibrant artistry. Only the *Otello* excerpts reveal the decline of his vocal resources, in all the rest we hear tenor singing of impressive exuberance.

There is no question about Victor's possessing considerable buried treasure. Through Camden recordings, those who own old type equipment can acquire a fine collection of worthwhile performances by famous artists of the past from which they may well acquire as much pleasure as they do from modern recordings since the latter lose in values when reproduced on older equipment.

Two recent sets called *Evenings at the Ballet* (102—6 discs) and *A Treasury of Favorite Symphonies* (104—6 discs) offer rehabilitations of some famous performances of the past. The first has 16 selections, with such old favorites as the Stokowski-Philadelphia Symphony performances of the *Nutcracker Suite*, *Invitation to the Dance*, the *Petrouchka Suite* and "Dance of the Polovetzki Maidens" from *Prince Igor*, the Koussevitzky-Boston Symphony *Till Eulenspiegel* and *Daphnis et Chloe Suite No. 2*, the Montoux-San Francisco Symphony *La Valse*, and Bernstein's *On the Town Ballet* among others. The symphonies are Koussevitzky's Beethoven *Eighth*, Mendelssohn's "Italian," and Schubert's "Unfinished," Stokowski's Brahms' *First*, Dvorak's "New World," and Tchaikovsky's "Pathétique." Montoux's 1939 Franck, and Walter's "Jupiter," made in old Vienna. Most, if not all of these, are available on single discs. Thus, Walter's "Jupiter" is found on Camden disc 253 coupled with the conductor's 1937 version of *Eine kleine Nachtmusik*, an old time favorite, performed by the Vienna Philharmonic. On disc 237 will be found Walter's 1938, Vienna version of Mozart's "Prague" *Symphony* coupled with the *E flat Symphony* which Walter made in 1935 with the BBC Symphony. Disc 257 has Walter's 1938, Vienna Philharmonic performance of Haydn's "Military" *Symphony* coupled with his 1940, Paris version of the "Oxford" *Symphony*. These souvenirs of Walter's former European associations have their interest, to say nothing of their memories. Comparing them with his recent work on records one becomes aware of the consistency of his "old world" artistic philosophy—a type of music making that seems to be a lost art.—P.H.R.

A Special Introductory Subscription Offer

9 Issues for \$2.00 (our regular rate is \$3.50)

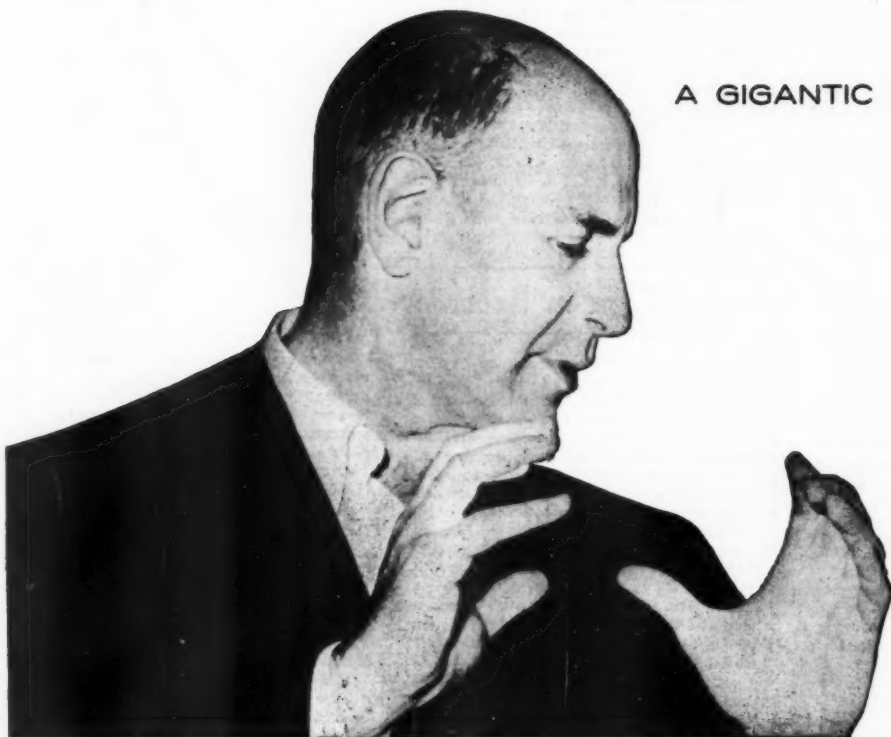
This offer saves you over a third on the newsstand price! With it you get a copy of our Reviewers' Choice of the Best Releases of 1955. Fill out the form below and mail today, as this offer will be good for only a limited time.

Name.....

Address.....

City.....Zone.....State.....

THE AMERICAN RECORD GUIDE, P.O. Bldg., R. 16, Pelham, New York



A GIGANTIC ENTERPRISE!

LEINSDORF

CONDUCTS THE COMPLETE SYMPHONIES OF

W. A. Mozart

200TH "JUBILEE" EDITION

Giant among Mozarteans, Leinsdorf leads inspired performances by the Philharmonic Symphony Orchestra of London. Great music greatly played, and faithfully re-created in your home by the magic of "Natural Balance" recording technique.

First release: WN, SWN 18116, Symphonies Nos. 38 ("Prague"), 39

At your record dealer now.

Watch for forthcoming releases throughout this Mozart year.



LISTEN, TOO, TO THESE OTHER WESTMINSTER LIBRARIES OF MOZART:

The complete Piano Trios : Paul Badura-Skoda, piano; Jean Fournier, violin; Antonio Janigro, cello.
The complete String Quartets and Quintets : The Barylli Quartet.
The complete Piano Sonatas : played by Reine Gianoli. *To be released soon.*

I

ly
e.

, 39

ro, cello.